



**University of  
Zurich**<sup>UZH</sup>

**Zurich Open Repository and  
Archive**

University of Zurich  
University Library  
Strickhofstrasse 39  
CH-8057 Zurich  
[www.zora.uzh.ch](http://www.zora.uzh.ch)

---

Year: 2015

---

## **The Early Swiss Dialect Recording Collection “LA” (1924–1927): A Description and a Work Plan for Its Comprehensive Edition**

Studer-Joho, Dieter

**Abstract:** Between 1924 and 1927 – and again in 1929 – the Phonogram Archives of the University of Zurich collaborated with Prof. Dr. Wilhelm Doegen of the Lautabteilung der Preussischen Staatsbibliothek zu Berlin in a dialectological recording campaign. Each year, Doegen was invited to travel to Switzerland from Berlin for a few days with his heavy recording equipment to collect a few dozen dialect specimens recorded with speakers from all over Switzerland. Before each recording session suitable speakers were carefully selected – mainly based on dialectological criteria – and were asked to prepare a short text for recitation (usually in their vernacular), which they then delivered into Doegen’s phonograph. All in all, some 225 shellac records could be produced in this fashion, before Doegen fell in disfavour in Berlin and could no longer continue his collaboration with Zurich. While the recordings from the later so-called “LM” campaign in 1929, which were collected in the southern Swiss town of Bellinzona and the northern Italian town of Domodossola, have either already been published or are in the process of being published, the ca. 175 recordings from the 1924–1927 “LA” campaign, collected in Zurich, Bern, Chur, Sion and Brig, respectively, have been published only partially. This paper discusses the possibilities in making this precious Swiss dialectological treasure trove available both to the interested public and to dialectological research.

Posted at the Zurich Open Repository and Archive, University of Zurich

ZORA URL: <https://doi.org/10.5167/uzh-112633>

Conference or Workshop Item

Published Version

Originally published at:

Studer-Joho, Dieter (2015). The Early Swiss Dialect Recording Collection “LA” (1924–1927): A Description and a Work Plan for Its Comprehensive Edition. In: First International Workshop on the History of Speech Communication Research, Dresden, September 4-5, 2015, Dresden, 4 September 2015 - 5 September 2015. TUDpress, 87-94.

# The Early Swiss Dialect Recording Collection “LA” (1924–1927): A Description and a Work Plan for Its Comprehensive Edition

D. Studer-Joho

Universität Zürich, Institut für Vergleichende Sprachwissenschaft: Phonogrammarchiv  
dieter.studer@access.uzh.ch

**Abstract:** Between 1924 and 1927 – and again in 1929 – the Phonogram Archives of the University of Zurich collaborated with Prof. Dr. Wilhelm Doegen of the *Lautabteilung der Preussischen Staatsbibliothek zu Berlin* in a dialectological recording campaign. Each year, Doegen was invited to travel to Switzerland from Berlin for a few days with his heavy recording equipment to collect a few dozen dialect specimens recorded with speakers from all over Switzerland. Before each recording session suitable speakers were carefully selected – mainly based on dialectological criteria – and were asked to prepare a short text for recitation (usually in their vernacular), which they then delivered into Doegen’s phonograph. All in all, some 225 shellac records could be produced in this fashion, before Doegen fell in disfavour in Berlin and could no longer continue his collaboration with Zurich. While the recordings from the later so-called “LM” campaign in 1929, which were collected in the southern Swiss town of Bellinzona and the northern Italian town of Domodossola, have either already been published or are in the process of being published, the ca. 175 recordings from the 1924–1927 “LA” campaign, collected in Zurich, Bern, Chur, Sion and Brig, respectively, have been published only partially. This paper discusses the possibilities in making this precious Swiss dialectological treasure trove available both to the interested public and to dialectological research.

## 1. Introduction

The Phonogram Archives of the University of Zurich – the oldest audio-visual archive of Switzerland – started collecting Swiss dialect recordings with a phonograph apparatus acquired from the Vienna Phonogram Archives in 1909. The close collaboration with Vienna lasted from then until 1923, and some 318 wax phonograms could be collected and preserved for posterity during these years. The lasting fruit of this successful collaboration were comprehensively edited in 2002 [1]. The Vienna wax phonograph – albeit an ingenious lightweight and reliable contraption – could no longer be considered state-of-the-art in the 1920s with respect to sound quality, so the Zurich Phonogram Archives decided to look for a new technological partner and invited Prof. Dr. Wilhelm Doegen (1877–1967) of the *Lautabteilung der Preussischen Staatsbibliothek zu Berlin* to conduct recording sessions with his gramophone recorder in Zurich during five consecutive days in June 1924. The results were promising and similar recording sessions under Doegen’s supervision were conducted in Bern in 1925, in Chur in 1926 and in Sion and Brig in 1927. During these four campaigns some 175 recordings were collected and they were shelfmarked “LA” [=“Lautarchiv”]. The following year, Doegen fell ill and the planned recording sessions in Bellinzona and Domodossola (I) had to be deferred to 1929, during which another 54 recordings could be made. This second recording campaign in the Italian-speaking parts of Switzerland and the German-speaking linguistic enclaves of North-Western Italy, collectively referred to as “LM” [=“Lombardische Mundarten”] turned out to mark the end of the collaboration with Berlin, as Doegen fell in

disfavour in Berlin and was suspended – first temporarily in 1930 and later permanently in 1933 (cf. [2]). The idea behind the collection of the material was of course the publication – both as sound and text – of linguistic material of dialectological interest for subsequent research. The 1929 “LM” recording campaign comprised both a number of Highest Alemannic German recordings, which were published along with phonetic transcriptions and a linguistic commentary in [3], and a group of Ticinese vernacular (Lombard Italian) dialect recordings, which are currently being prepared for publication as [4]. More than eighty years after its collection, however, most of the material of the “LA” campaign (1924–1927) is not readily available for research.

## 2. Characterization of the Swiss “LA” Collection

In preparation of the actual recording sessions, potentially suitable speakers were contacted with the request to prepare a short text for the recording session:

For speech recordings a vernacular text – if possible composed by yourself – of about three minutes’ duration would be suitable. It might be about a local legend, some event, some incident or the like; for a musical recording perhaps a traditional folk song with vernacular lyrics, or perhaps a popular instrumental piece of music. It goes without saying that it is our endeavour to get genuine, vernacular dialect in speech recordings and genuinely popular tunes in music recordings, exclusively. [5]<sup>1</sup>

Accordingly, the majority of recordings consist of a prepared monologue, in which the speaker relates a short narrative. Since the requirements (i.e. preparing a short text for reading) were fairly demanding, it is no surprise that teachers and writers are somewhat overrepresented in the sample. Also, the majority of speakers are elderly males, but younger males and women are also included invariably, so that the social characteristics can neither be said to be completely uniform nor completely random. Not all speakers coped equally well with the difficult situation of reading out loud a text they had written down in the vernacular – a rather artificial situation for most speakers –, so that some of the recordings contain a fair share of stutters and interruptions. Additional pressure must surely have been created by the fact that there was no possibility of editing the recording; the first take had to be perfect. Only in a few instances the recording was repeated; presumably the first recording was deemed unacceptably bad in these cases. Overall, the artificial situation of the recording resulted in a rather elevated – perhaps even literary – style of dialect and only in some acted-out dialogues more informal registers can be glimpsed. Compared to the Vienna wax discs, the quality of the recordings is generally quite good; some recordings feature a characteristic repetitive noise connected to the turning of the disc, but in general the intelligibility is quite good.

## 3. The Original Shellac Discs and Their Extant Documentation

Luckily most of the Swiss “LA” discs are still extant and in very good shape; LA 261<sup>2</sup> was accidentally destroyed during the production of the metal matrix, but the same speaker could

<sup>1</sup> Author’s translation; the original reads: “Für Sprechtaufnahmen käme ein womöglich von Ihnen selbst verfasster Mundarttext von etwa 3 Minuten Sprechdauer in Frage, der eine örtliche Sage, Begebenheit, ein Erlebnis odgl. zum Inhalt hätte, für Musikaufnahmen ein Volkslied mit mundartlichem Text, etwa auch ein volkstümliches Instrumental-Stück. Dass unser Bestreben dahin geht, bei Sprechtaufnahmen nur echte, bodenständige Mundart, bei Musikaufnahmen nur wirklich Volkstümliches, zu erhalten, braucht kaum hinzugefügt werden.”

<sup>2</sup> The records collected by the *Lautabteilung* were numbered consecutively; the shelfmarks of the Swiss “LA” collection are as follows: 1924 (Zürich) records run from “LA 250” to “LA 281”; 1925 (Bern) from “LA 521” to “LA 561”; 1926 (Chur) from “LA 772” to “LA 822”; and 1927 (Sion and Brig) from “LA 911” to “LA 960” (cf. also the appendix).

repeat his contribution in 1927 as LA 959. Although, the Phonogram Archives do not hold a complete set of the collection, a complete set is available in the original *Lautarchiv* in Berlin (now part of the collections of the Humboldt University). Thanks to the indefatigable efforts of Jürgen Mahrenholz, who supervised the digitization of the Lautarchiv around 2004, the Phonogram Archives have digital copies of all its extant and missing “LA” recordings. The digital files are of good quality and usually yield satisfying results after minor sound restoration procedures (declick, dehum, decrackle). Back in 2004 the discs were digitized at 44.1kHz/16Bits, which provides some headroom for post-production, but for archival purposes much higher sampling rates would now be applied. The limiting factor, however, is after all the shellac disc, which, although a reliable recording medium, inherently comes with certain shortcomings that no restauration procedure can undo. These shortcomings are thus part of the recording and with a little acclimatization the human ear is capable of ignoring a good deal of the noise that is present. It is also striking to observe that the availability of transcriptions often greatly enhances the intelligibility of the recordings.

Luckily, the Phonogram Archives are also in the possession of documentation that was produced along with the actual recordings, such as correspondence with and personal records of the subjects, text drafts and phonetic transcriptions of the delivered texts and a number of written reports that provide a context in which the recordings themselves can be more easily understood (not only acoustically). Translations are also often available and can provide very welcome hints as to the exact meaning of individual words or phrases that are difficult to hear. Currently we are labelling and scanning all the documentation, both in order to have a backup (in case of a fire) but also to get a guide as to how the many slips of paper, which often have differing formats, originally were positioned next to each other in the various folders and dossiers.

#### **4. Previous Partial Publication of the Material**

It is interesting to see that the publication of the recorded material is clearly biased in favour of the Romance-speaking parts of the country. Possibly, this is due to the fact that the vernaculars in these areas are more under pressure from either the respective standard language (French vs. Franco-Provençal; standard Italian vs. vernacular Ticinese Italian) or from Swiss German, in the case of Romansh; thus, the dialectological interest in recorded speech is perhaps more acute than in the German-speaking part of Switzerland where the use of the vernacular Swiss German dialects is firmly embedded in the majority of communicational contexts.

The 1924 recordings from Zurich were only marginally incorporated in Doegen’s series *Lautbibliothek* [6]; the remainder of that campaign remain unpublished. About half of the 1925 recordings from Bern, however, were edited with transcriptions in the “Lautbibliothek”. The 1926 campaign in Chur is the best-documented campaign, as the majority of the recordings from it were published in [7], [8] and [9], respectively (the latter two also including digital files of the sound). The Franco-Provençal recordings from Valais 1927 were edited almost exhaustively in [10]; of the German-speaking recordings of the same year only a selection of four recordings were edited in [11]. Thus, only about half of the recordings are available in printed editions in various places and formats, and less than a fourth of all recordings are currently available as digital sound files.

#### **5. Plans for the Comprehensive Edition of the Unpublished Material**

It is the Phonogram Archives’ firm resolution to make all Swiss “LA” recordings accessible to the interested public in general and to dialectological research in particular in the next few years. However, experience with recent edition projects has shown that it is very important to

divide the collection into manageable parts, because the edition process puts a considerable strain on the small archive with its two 50% part-time staff, and editorial problems seem to grow exponentially with the number of recordings tackled at once. Moreover, the practice of producing a printed book with added audio-CDs has also been put into question lately, as more modern manners of (e-)publication may in fact reduce some of the financial strain on the archive. Digital publication may also allow for different formats of the transcriptions (e.g. phonetic TextGrids or TEI/XML corpus formats) in addition to a printable output, which may prove interesting in view of potential computational applications at some later stage.

Doegen's *Lautbibliothek* may offer an interesting model for a productive publication of the material: each recording is presented in a fixed format including orthographic transcription, phonetic transcription and translation on a folded paper in landscape orientation. These booklets could then be served for download along with the digital file of the recording. Printing such booklets is also very cost-efficient and after a sufficient number of such booklets have been created, they could be bound together as fascicles into a printed volume to create a tangible residue from the virtual booklets in due time. The booklet approach would also ensure that there would be some output even if the task of publishing all of the material should prove to be too daunting a task after all. Work on the material could be interrupted and continued at some later stage again.

## 6. Appendix: Overview of recordings

The manner of the following presentation has a dialectological bias, as it only lists the languages spoken and the geographic locality associated with the variety spoken in the recording (followed by the abbreviated canton in brackets), as well as the names of the speakers. Some recordings contain yodelling or other non-verbal forms of music, or the dialect presented in the song cannot be said to be associated with any locality as such, but represents a mesolectal form of the language; in such cases the locality is enclosed in square brackets. The right-most column lists previous publications of the respective recording.

### Abbreviations used

bar: Bavarian German. *BWe*: Gadmer (2012) [8]. deu: Standard German.  
*Fef*: Valär (2013) [9]. frp: Franco-Provençal. fra: (vernacular) langue d'oïl French.  
 gsw: Swiss German. lmb: Ticinese dialect. *LB*: Doegen (1929–1938) [6] (no audio).  
 non-v.: non-verbal. roh: Romansh. *RurM*: Schorta (1946) [7] (no audio).  
*SdM*: Dieth (1951) [11].

### A1) Zurich (ZH), 13–17 June 1924, premises of the Phonogram Archives of the University of Zurich.

LA 250	gsw	Einsiedeln (SZ)	Meinrad Lienert	
LA 251	gsw	Zürich (ZH)	Paul Usteri	
LA 252	gsw	Zürich (ZH)	Henri Mousson	<i>LB</i> : 101.
LA 253	gsw	Bertschikon (ZH)	Alfred Huggenberger	
LA 254	gsw	[singing]	Hanns In Der Gand	
LA 255	gsw	[singing]	Hanns In Der Gand	
LA 256	gsw	[singing]	Hanns In Der Gand	
LA 257	frp	Montana (VS)	Baptiste Rey, Ernest Berclaz	
LA 258	gsw	Dättlikon (ZH)	Heinrich Ernst	
LA 259	gsw	Luchsingen (GL)	Jakob Hefti	
LA 260	frp	Crésuz (FR)	Cyprien Ruffieux	
LA 261	gsw	Brig-Glis (VS)	Walter Henzen	

LA 262	gsw	Göschenen (UR)	Albert Jutz	
LA 263	frp	[Neirivue (FR)]	Clement Castella	
LA 264	gsw	Bosco/Gurin (TI)	Hans Tomamichel	LB: 150.
LA 265	frp	Rovray (VD)	Octave Chambaz	
LA 266	fra	[Buix (JU)]	Camille Courbat	
LA 267	fra	Charmoille (JU)	François-Joseph Fridelance	
LA 268	gsw	[singing]	Piet Deutsch	
LA 269	gsw	[singing]	Piet Deutsch	
LA 270	gsw	[singing]	Piet Deutsch	
LA 271	gsw	Kirchleerau (AG)	Emil Linder	
LA 272	gsw	Zürich (ZH)	Hilde Bachmann	
LA 273	roh	Riom-Parsonz (GR)	Gion Men Collet	
LA 274	roh	Disentis/Mustér (GR)	Felix Huonder	
LA 275	gsw	Stein (AR)	Jost Küng	
LA 276	roh	Scuol (GR)	Men Rauch	
LA 277	non-v.	[Appenzell (AI)]	Emil Fritsche	
LA 278	gsw	Zürich (ZH)	Friedrich Otto Pestalozzi	
LA 279	gsw	Sevelen (SG)	Leonhard Hagmann	
LA 280	roh	Sent (GR)	Chasper Pult	
LA 281	frp	La Chaux-de-Fonds (NE)	Louis Gauchat	

**A2) Bern (BE), 19–23 Sept. 1925, music room of the teacher's training college (*Oberseminar*).**

LA 521	gsw	Bern (BE)	Rudolf von Tavel	LB: 100.
LA 522	gsw	Langenthal (BE)	Karl Jaberg	LB: 105.
LA 523	gsw	Basel (BS)	Paul Speiser	
LA 524	gsw	Basel (BS)	Eberhard Vischer	LB: 102.
LA 525	gsw	Lenk (BE)	Hans Allemann-Wampfler	LB: 122.
LA 526	gsw	Grindelwald (BE)	Samuel Brawand	
LA 527	frp	Bern (BE)	Louis Gauchat	
LA 528	gsw	Diessbach bei Büren (BE)	Otto Spielmann	LB: 115.
LA 529	gsw	Rüttenen (SO)	Josef Reinhart	LB: 116.
LA 530	gsw	Schüpfheim (LU)	Franz Zihlmann	
LA 531	gsw	Saanen (BE)	Robert Marti-Wehren	LB: 114.
LA 532	frp	Savigny (VD)	Jules Cordey	
LA 533	gsw	Meiringen (BE)	Fritz Leuthold	
LA 534	frp	Savièse (VS)	Basile Luyet	
LA 535	frp	Savièse (VS)	Basile Luyet	
LA 536	frp	Conthey (VS)	René Jaquemets	
LA 537	frp	Granges-de-Vesin (FR)	Augustin Rey	
LA 538	gsw	Vingelz (BL)	Fritz Römer	
LA 539	gsw	Egerkingen (SO)	Eduard Fischer	
LA 540	non-v.	[Lauenen (BE)]	Katharina Hauswirth	
LA 541	non-v.	[Lauenen (BE)]	Katharina Hauswirth	
LA 542	gsw	Guggisberg (BE)	Peter Burri	
LA 543	gsw	Guggisberg (BE)	Arnold Kohli	LB: 104.
LA 544	gsw	Bärschwil (SO)	Albin Fringeli	LB: 124.
LA 545	gsw	Lauenen (BE)	Elise Perreten	
LA 546	gsw	Interlaken (BE)	Emma Spreng-Reinhardt	
LA 547	gsw	Reitnau (AG)	Reinhard Meyer	LB: 117.
LA 548	gsw	Guttannen (BE)	Albert Joh. Brüscheiler	LB: 121.
LA 549	gsw	Böningen (SO)	Hans Michel	
LA 550	gsw	Laupen (BE)	Emil Balmer	LB: 106.

LA 551	gsw	[Lauenen (BE)]	[mixed choir of four voices]	
LA 552	gsw	Zürich (ZH)	Oskar Wettstein	LB: 112.
LA 553	gsw	Frutigen (BE)	Gottlieb Trachsel	LB: 103.
LA 554	gsw	Lüscherz (BE)	Gottfried Grimm	
LA 555	non-v.	[Bern (BE)]	[group of musicians]	
LA 556	gsw	Muttenz (BL)	Fritz Gysin	LB: 119.
LA 557	gsw	Zweisimmen (BE)	Samuel Imobersteg	
LA 558 a	gsw	Reigoldswil (BL)	Gustav Schneider	LB: 118.
LA 558 b	gsw	Oberdorf (BL)	Paul Suter	LB: 118.
LA 559	gsw	Aesch (BL)	Hans Meyer	LB: 113.
LA 560	gsw	Sissach (BL)	Walter Schaub	LB: 120.
LA 561	gsw	Wenslingen (BL)	Traugott Meyer	

**A3) Chur (GR), 13–18 Sept. 1926, administration building of the RhB (Rhätische Bahn) rail company.**

LA 772	gsw	Tschappina (GR)	Christian Schuhmacher	BWe: 17.
LA 773	gsw	Küblis (GR), Seewis (GR)	Georg Hitz, Hans Brunner	LB: 110; BWe: 1.
LA 774	gsw	Peist (GR)	Nini Brunold	BWe: 10.
LA 775	gsw	Chur (GR)	Elise von Salis-Tscharnier	
LA 776	gsw	Flums (SG)	Justus Senti	
LA 777	bar	Samnaun (GR)	Ludwig Jenal	LB: 123.
LA 778	gsw	Klosters-Serneus (GR)	Johannes B. Gartmann	BWe: 3.
LA 779	non-v.	Furna (GR)	[two singers]	BWe: 2.
LA 780	gsw	Safien (GR)	Leonhard Bandli	BWe: 16.
LA 781	non-v.	Furna (GR)	[two singers]	BWe: 8, 14, 18.
LA 782	gsw	Langwies (GR)	Jann Danuser	LB: 109; BWe: 9.
LA 783	gsw	Obersaxen (GR)	Martin Mirer	BWe: 20.
LA 784	gsw	Davos (GR)	Christian Bernhard	LB: 108; BWe: 4.
LA 785	gsw	Obersaxen (GR)	Martin Mirer	BWe: 20.
LA 786	gsw	Jenins (GR)	Johannes Lampert	
LA 787	gsw	Davos (GR)	Andreas Laely	BWe: 5, 6.
LA 788	roh	Bonaduz (GR)	Lucius Fidelis Maron	RurM: 1/2; Fef: 5.
LA 789	gsw	Arosa (GR)	Bartholomae Mettier	BWe: 7.
LA 790	gsw	Vals (GR)	Josef Jörger	LB: 111; BWe: 15.
LA 791	gsw	Bonaduz (GR)	Lucius Fidelis Maron	
LA 792	gsw	Praden (GR)	Nina Lyss	BWe: 12.
LA 793	roh	Innerferrera (GR)	Georg Mani	RurM: 1/3; Fef: 1.
LA 794	roh	Mathon (GR)	Tumasch Dolf	RurM: 1/4; Fef: 8.
LA 795	roh	Domat/Ems (GR)	Balzer Theus	RurM: 1/5; Fef: 4.
LA 796	lmb	Poschiavo (GR)	Attilio Mengotti	RurM: 2/1.
LA 797	roh	Alvaneu (GR)	Arthur Balzer	RurM: 1/8; Fef: 11.
LA 798	roh	Alvaneu (GR)	Arthur Balzer	RurM: 1/8; Fef: 11.
LA 799	roh	Vrin (GR)	Rest-Antoni Solèr	LB: 158; Fef: 3.
LA 800	roh	Rueras (GR)	Baschi Berther	LB: 154; Fef: 1.
LA 801	roh	Breil/Brigels (GR)	Mattias Cabialaveta	RurM: 1/10; Fef: 2.
LA 802	roh	Breil/Brigels (GR)	Mattias Cabialaveta	RurM: 1/10; Fef: 2.
LA 803	lmb	Bondo (GR)	Reto Picenoni	RurM: 2/2.
LA 804	gsw	Valendas (GR)	Martin Bandli	BWe: 19.
LA 805	roh	Sarn (GR)	Ruben Lanieca	RurM: 1/11; Fef: 6.
LA 806	gsw	Churwalden (GR)	Jakob Hemmi	BWe: 13.
LA 807	roh	Obervaz (GR)	Nicol Jochberg	LB: 157; Fef: 10.
LA 808	roh	Mon (GR)	Adolf Bossi	RurM: 1/6; Fef: 12.
LA 809	deu	[non-vernacular]	Gustav Bener	

LA 810	roh	Savognin (GR)	Pedar Spinatsch	<i>RurM</i> : 1/7; <i>Fef</i> : 13.
LA 811	roh	Marmorera (GR)	Emil Ghisletti	<i>RurM</i> : 1/9; <i>Fef</i> : 14.
LA 812	roh	Zernez (GR)	Andrea Schorta	<i>Fef</i> : 18.
LA 813	roh	Bergün/Bravuogn (GR)	Josti Juvalta	<i>RurM</i> : 1/1; <i>Fef</i> : 15.
LA 814	roh	Scharans (GR)	Georg Gees	<i>RurM</i> : 1/12; <i>Fef</i> : 7.
LA 815	gsw	Tamins (GR)	Ulrich Farber	
LA 816	roh	Vnà (GR)	Andrea Semadeni	<i>LB</i> : 155; <i>Fef</i> : 21.
LA 817	roh	Zuoz (GR)	Maria Schucan	<i>RurM</i> : 1/14; <i>Fef</i> : 17.
LA 818	gsw	Castiel (GR)	Sebastian Pieth	<i>BWe</i> : 11.
LA 819	roh	Scuol (GR)	Johann-Otto Ranel	<i>RurM</i> : 1/13; <i>Fef</i> : 20.
LA 820	roh	Celerina/Schlarigna (GR)	Augusta-Cecilia Pool	<i>RurM</i> : 1/15; <i>Fef</i> : 16.
LA 821	roh	Valchava (GR)	Bartholomäus Pünchera	<i>LB</i> : 156; <i>Fef</i> : 19.
LA 822	roh	[Chur (GR)]	[male choir]	<i>Fef</i> : 22.

#### **A4a) Sion (VS), 19–21 Sept. 1927, *Musée Industriel*.**

LA 911	frp	Evolène (VS)	Marie Métrailler	<i>LB</i> : 68.
LA 912	frp	Troistorrents (VS)	Adrien Martenet	<i>LB</i> : 52.
LA 913	frp	Sion (VS)	Rémy Vannoy-Planchamp	<i>LB</i> : 51.
LA 914	frp	Val-d'Illeiez (VS)	Antoine Rey Hermet	<i>LB</i> : 53.
LA 915	frp	Isérables (VS)	Emile Gillioz	<i>LB</i> : 58.
LA 916	frp	Lens (VS)	François Lamon	<i>LB</i> : 69.
LA 917	frp	Grône (VS)	Albert Devantéry	<i>LB</i> : 71.
LA 918	frp	Evolène (VS)	Martin Beytrison	<i>LB</i> : 68.
LA 919	frp	Salvan (VS)	Maurice Gross	<i>LB</i> : 54.
LA 920	frp	Nendaz (VS)	Pierre Lathion	<i>LB</i> : 62.
LA 921	frp	Liddes (VS)	César Marquis	<i>LB</i> : 59.
LA 922	frp	Hérémence (VS)	Pierre Dayer	<i>LB</i> : 66.
LA 923	frp	Le Bouveret (VS)	Cyrille Curdy	<i>LB</i> : 50.
LA 924	frp	Fully (VS)	Clément Bender	<i>LB</i> : 57.
LA 925	frp	Sion (VS)	Séraphin Bétrisey	<i>LB</i> : 65.
LA 926	frp	Martigny (VS)	Jean-Pierre Moret	<i>LB</i> : 56.
LA 927	frp	Saint-Martin (VS)	Julien Mayor	<i>LB</i> : 67.
LA 928	frp	Vissoie (VS)	Remy Monnier	<i>LB</i> : 72.
LA 929	frp	Nendaz (VS)	Pierre Joseph Michelet	<i>LB</i> : 62.
LA 930	frp	Lourtier (VS)	Maurice Gabbud	
LA 931	frp	Miège (VS)	Gaspard Caloz	<i>LB</i> : 67.
LA 932	frp	[Verbier (VS)]	Léonce Gaillard	<i>LB</i> : 60.
LA 933	frp	Verbier (VS)	Léonce Gaillard	<i>LB</i> : 60.
LA 934	frp	Chamoson (VS)	Joseph Carruzzo	<i>LB</i> : 57.
LA 935	frp	Vérossaz (VS)	Alexis Coutaz	<i>LB</i> : 54.

#### **A4b) Brig (VS), 22–24 Sept. 1927, Brig Town Hall.**

LA 936	gsw	Münster-Geschinen (VS)	Adolf Werlen	
LA 937	gsw	Betten (VS)	Johann Mangisch	<i>SdM</i> : 1
LA 938	gsw	Zeneggen (VS)	Adolf Henzelmann	
LA 939	gsw	Salgesch (VS)	Theophil Montani	
LA 940	gsw	Leukerbad (VS)	Konstantin Grichting	
LA 941	gsw	[Brig-Glis (VS)]	[choir of four male voices]	
LA 942	gsw	Leukerbad (VS)	Alois Steiner	<i>SdM</i> : 3
LA 943	gsw	Naters (VS)	Anton Schmidt	
LA 944	gsw	Unterems (VS)	Paul Zeiler	
LA 945	gsw	Oberwald (VS)	Alex Hischier	<i>SdM</i> : 2



LA 946	gsw	Münster-Geschinen (VS)	Camil Lagger	
LA 947	gsw	Fiesch (VS)	Katharina Schmidt	
LA 948	gsw	St. Niklaus (VS)	Emil Imboden	
LA 949	gsw	Sion (VS)	Adolphe Favre	<i>SdM: 4</i>
LA 950	gsw	Turtmann (VS)	Leo Meyer	
LA 951	gsw	Simplon (VS)	Emanuel Arnold	
LA 952	gsw	Bürchen (VS)	Alois Gattlen	
LA 953	gsw	Ausserberg (VS)	Michael Heynen	
LA 954	gsw	Saas-Grund (VS)	Peter Joseph Anthamatten	
LA 955	gsw	Grafschaft (VS)	Otto Biderbost	
LA 956	gsw	Binn (VS)	Theodor Walpen	
LA 957	gsw	Visperterminen (VS)	Heinrich Ambort	
LA 958	gsw	Wiler (Lötschen) (VS)	Otto Roth	
LA 959	gsw	Tafers (VS)	Walter Henzen	<i>LB: 107.</i>
LA 960	gsw	[Brig-Glis (VS)]	[mixed choir of five voices]	

## References

- [1] Fleischer, J.; Gadmer, T.: Schweizer Aufnahmen – Enregistrements Suisses – Ricordi sonori Svizzeri – Registrazions Svizras (deutsch, français, italiano, rumantsch) (= Tondokumente aus dem Phonogrammarchiv der Öst. Akad. der Wiss.. Gesamtausg. der Hist. Best., Series 6). OEAW PHA CD 16–18. Wien: Öst. Akad. der Wissenschaften – Zürich: Phonogrammarchiv der Univ. Zürich, 2002.
- [2] Mahrenholz, J.: Zum Lautarchiv und seiner wissenschaftlichen Erschliessung durch die Datenbank IMAGO. In: Bröcker, M. (ed.): Berichte aus dem ICTM-Nationalkomitee Deutschland 12. Bamberg: Universitätsbibliothek, 2003, 131–152.
- [3] Gysling, F.; Hotzenköcherle, R.: Walser Dialekte in Oberitalien in Text und Ton. Huber: Frauenfeld, 1952.
- [4] Bernardasci, C.; Schwarzenbach, M.: Störi, stralüsc e stremizzi: Registrazioni storiche (1929) della Svizzera italiana, in press.
- [5] Gröger, O.: Letter to a group of teachers from the Bernese Oberland, 15. Juni 1925. Briefe Auslauf II, 1922–1929 (no. 127).
- [6] Doegen, W. (ed.): Lautbibliothek: Phonetische Platten und Umschriften herausgegeben von der Lautabteilung an der preussischen Staatsbibliothek. Berlin: Preussische Staatsbibliothek, various vols. from 1929–1938.
- [7] Schorta, A.: Rätoromanische und rätolombardische Mundarten. Frauenfeld: Huber, 1946.
- [8] Gadmer, T. (ed.): Bündner Walser erzählen: Sprachaufnahmen aus dem Jahr 1926. 2<sup>nd</sup> ed. Zürich: Phonogrammarchiv der Universität Zürich, 2012.
- [9] Valär, R. (ed.): Filistuccas e fafanoias da temp vegl – Flausen und Fabeleien aus alter Zeit: Registrazions dialectalas rumantschas – Rätoromanische Mundartaufnahmen. Andrea Schorta | 1926. Chur: Institut dal Dicziunari Rumantsch Grischun – Zürich: Phonogrammarchiv der Univ. Zürich, 2013.
- [10] Jeanjaquet, J.; Tappolet, E.: Vingt-Cinq Textes Patois du Valais: Enregistrés au Gramophone. Frauenfeld: Huber, 1929–1938.
- [11] Dieth, E. (ed.): Schweizer Dialekte in Text und Ton: I. Schweizerdeutsche Mundarten, Heft 1/2. Frauenfeld: Huber, 1951. Recordings available on audio-CD (2000).